ther be kept in mind that the work before

us is primarily a history of critical con-

troversy, and not itself a critical estimate,

though the author's personal opinions are

very properly given, as indicating his point

In the three chapters on "The Dramatic

Unities," Prof. Lounsbury is careful to explain what he means by "classical," distinguished from romantic, drama. As he uses the term "classical," it is applicable not to the Greek or Roman drama but to the modern drama, which assumed that title, which professed to be a direct descendant of the ancient, and was not unfrequently disposed to believe that it had improved upon its parents. Its enemies describe it, not as classical, but as "pseudoclassical." Between its methods and those of the romantic drama controversy has raged for some three centuries. Upon Shakespeare as the chief representative of romantic methods the brunt of the attack has fallen. It was his violation of the so-called dramatic unities which constituted the most flagrant of the sins against art that were imputed to Shakespeare. For that reason more than a quarter of Prof. Lounsbury's present volume is devoted to this branch of his subject. It is not, of course, difficult to defend Shakespeare, since Lessing's scientific demolition of the doctrine of the dramatic unities, but, as Prof. Lounsbury points out, Lessing had not begun to influence English critical opinion before the close of the eighteen century, the date at which the inquiry here pursued stops short. It required some courage for Dr. Johnson to deny the obligation of observing the so-called dramatic unities, and even he did not venture to decide whether Shakespeare disregarded them because he was ignorant of their existence, or because he saw that in most instances they were unsuited to the requirements of the modern stage. Yet as our author says, the question must be answered because, according to the answer, the poet must be pronounced a conscious artist or a lucky blunderer. If he was utterly unacquainted with the rules prescribing the dramatic unities. it is impossible to refute Voltaire's assumption that Shakespeare was a barbarian of genius, with whom inspiration took the place of knowledge and reflection.

Prof. Lounsbury undoubtedly succeeds

in demonstrating that Shakespeare was

familiar with the doctrine of the unities

exemplified and discussed by his contemporary and friend, Ben Jonson. That Shakespeare's violation of the doctrine was conscious and deliberate is evident from the apologetic words uttered in the pro-"King Henry V.," and by the chorus in "The Winter's Tale." This evidence, which, of itself, would be decisive, is corroborated by the fact that in two of Shakespeare's plays the unities are faith-We refer, of course, to the "Comedy of Errors" and "The Tempest. It is true that the "Comedy of Errors" is based upon a play of Plautus, and naturally follows the treatment adopted in the origical. In "The Tempest," on the other hand, the repeated references to the time consumed by the action will probably convince most readers, as they have convinced our author, that Shakespeare, when he set con to produce this play, had deliberately setermined to show the adherents of the classical school that he could not only write what they called a regular drama better than they could themselves, but could make it conform even more closely than they generally did to their beloved unity of time Another ground on which Shakespeare was criticised by the admirers of the pseudoclassical (regory exemplified in Racins was interminging of tragic and comic-Buch an interminium is of course, continually witnessed in real life, but the classicists maintained that, if sadness and mirth were introduced agether on the stage, the incompatibility the two emotions would destroy the effect of the play. Throughout the eighteenth energy this was the orthodox view Befollowed note tragedy was more tools according to furnit meas the tribing money, opinion of the English man is right. That organi, it was simply sulgrown briman and the practice of Minnespears prevaled by

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ut at Drury Lane in December, 1772. Garrick's extraordinary ability sustained the altered version while he himself was acting. indeed, the version was played by other actors while Garrick was still manager, and even after he had left the stage, but it was never liked and seldom presented. On April 21, 1780, little more than a year after Garrick's death, the play of "Hamlet" was advertised to be acted as Shakespeare wrote it. "Since the death of the player," said Reed in 1782, "the public has vindicated the rights of the poet by starving the theatre into compliance with their wishes to see 'Hamlet' as originally meant for exhibition." Garrick's was practically the last serious attempt to improve Shakespeare in the interests of an assumed higher M. W. H.

Mr. Harry Furniss in Two Volumes. The Gladstone collar invented by Mr. Harry Furniss for the beautification and pulchritudination of Punch is probably most formidable thing of the kind that has been imposed upon any Englishman of the first power since Henry VIII. So great has grown to be the fame of this collar that the fact itself at present seems hardly to live up to the manifesto, and we dare say that the frontispiece picture of Mr. Gladstone surrounded by his collar in the first of the two voluminous and sumptuous volumes of "The Confessions of a Caricaturist" (Harper & Bros.) will seem to many to be nothing more than nor-

This is a period that is particularly busy in autobiography, and we are glad to believe that it is reasonable as well as pleasant to have these 600 well-calendered and sprightly pages to supplement the two recent large volumes of Mr. Clement Scott's reminiscences. The world has some rights, and the disposition to regard them should be encouraged. Comparisons are to be ventured upon with timidity, but we make bold to say that while we shall never forget the half-length picture of Mr. Scott with a flower in his buttonhole, or the full-length picture of him surrounded by his library, those two pictures pale slightly in the presence here of the counterfeit presentment of Mr. Furniss at the age of 10. Moreover, it is impossible for us not to think that the multitudinous drawings of a free and humorous hand must transcend in some measure the acknowledged and great interest attaching to Mr. Scott's collection of playbills covering a period of fifty years. It remains true that all that is no great matter, since we have Mr. Scott and Mr. Furniss both. Mr. Furniss says: "In offering the following pages to the public, I should like it to be known that no interviewer has extracted them from me by the thumbscrew of a morning call, nor have they been wheedled out of me by the caresses of those iron-maidens of literature, the publishers. For the most part they have been penned as I sat in the solitude of my studio, surrounded by the aroma of the post-prandial cigarette." This was a free offering. Nobody held up to Mr. Furniss a deadly weapon and said: "Six hundred pages or your life." The two volumes were spontaneous and in him initial. They involve a credit that is undivided and a generosity that is unimpaired.

Mr. Furniss was born in Ireland in the

town of Wexford on March 26, 1854. His

father was a typical Englishman from

Yorkshire and his mother was Scotch. His great-great-grandfather was a Captain in the Pretender's Army at Culloden. Mr. Furniss says, with a carelessness in grammar which may be pardoned: "One does not remember much of that period of their life before they reach their teens." Miss Mary Banim, however, in her account of Ireland, speaks of Mr. Furniss at the age of 10. "One tho was his playmate," says Miss Banim, "describes Mr. Furniss as very small of stature, full of animation and merriment. constantly amusing himself and his friends with clever reproductions of each humorous character or scene that met his eye in the ever-fruitful gallery of living art-gay. grotesque, pathetic, even beautiful-that the streets and outlets of such a town as Wexford present to a quick eye and a ready was caricaturing Parliament for Punch, the Irish members, as may be learned here, formed a conspiracy to humiliate him. Ignorant or forgetful of the commendation of Miss Banim they set one of their number, Mr. Swift McNeill, to commit upon him a "technical" assault. "So many papers. says Mr. Furniss, "have given startling accounts of this attack upon me, some stating that I was caned, others that I was nummelled, shaken like a dog, and so on, that I am glad to take the opportunity of giving a clear statement of what really occurred. I was studying close to the doors of the Inner Lobby, talking to Mr. Cuthbert Onilter, when Mr. Swift McNeill interrupted us by asking me: 'Are you the man that draws the cartoons in Punch?' 'That depends upon what they are, said I. 'I refer face to one, said the excited Member, that has gathering of American women I have at annoyed me very much.' 'Let me see it,' I replied Mr. McNeill then drew out his pocketbook and showed me a cutting from the current number of Punch. 'Yes.' I said, off empty compliments and if I could-'that is a drawing of mine.' 'Then you're | poetical platitudes also with my tongue a low, blackguardly scoundrel,' meto-

he nervously and gingerly tapped me as to the English girl. You, in fact, him". And he recommenced the capping son treat with indifference and speak of process which constituted this technical with customery negalf. Knowing that Mr. Mcheill is a ... We suspect that his elequence was get very excitable subject, and at once do. ting the better of him. You look upon her tecting that this assault was a put-up job; as a badly dressed blist. That may strike I was determined to remain perfectly conj. your man as a suscepting assertion, but my and, truth to tell, the pursuetting of the east have tingled over and over again by agitated Member logicy amused me, par. Inning that very sentiment explaing from the more he resembled the carriatons which selects let use my a word or two on that was the cause, or supposed to be the cause. point. You say the English soman is a of this attack. I treated the Hon Mointay Lad You say that the English man is exactly so the policemen treated the hope: | keight choice and brace. Time has only to bef to the impropriety of introducing the Lettic with perfect indifference, not exact both routed the world to confuse that your

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ssion, and did not want any per questions discussed, which invariably led to protracted scenes." This was fairly reasonable, from the Speaker's point of view, and "for that reason, and for that reason only, it was not mentioned in Parliament, notwithstanding it was really a much more serious affair than was imagined. It was a deliberately organized conspiracy.

It might have had a larger and even a tragic result. "When I was leaving the Lobby," says Mr. Furniss, "after my amus-ing interview with Mr. McNeill, in which he told me that I was 'technically assaulted, Chief Inspector Horsley took me down private passage and informed me that he had been looking for me, as he had discovered there was a conspiracy to attack me, and at that moment nine or ten Members from Ireland were in the passage downstairs, out of which I would have in the ordinary course gone through, lying in wait for me. So I left with him by another

There are many pictures of Mr. Furniss in these two volumes, and in none of them does he appear large enough to have been able to resist successfully the combined assault of nine or ten Members from Ireland. It seems to have been merciful Inspector Horsley should have been able to induce him to go out by another door. This, however, is not to say that Mr. Swift McNeill alone could have carried matters with Mr. Furniss with a high hand. Says Mr. Furniss: "Had Mr. McNeill tried it on with me, weak and ill as I was, I think I had enough power to oblige him.

This incident is treated in ten pages. The narrative is fully illustrated and enriched with poems.

We notice on pages 271 and 272 of the first volume that Mr. Lewis Carroll underestimation of Punch and in some other re-He once wrote to Mr. Furniss "To the best of my recollection, one of the first things that suggested to me the wish to secure your help was a marvellously successful picture in Punch of a House of Lords entirely composed of Harcourts, where the figures took all possible attitudes and gave all possible views of the face; yet each was quite unmistakable Sir William Harcourt!" Yet a few years later (in 1894) the author of "Alice in Wonderland" wrote to Mr. Furniss: "No doubt it is by your direction that three numbers of your new periodical have come to me. With many thanks for your kind thought, I will beg you not to waste your bounties on so unfit a recipient, for I have neither time nor taste for any such literature. I have much more work yet to do than I am likely to have life to do it in-and my taste for comic literature is defunct. We take in Punch in our Common Room, but never look at it!" We had supposed that Lewis Carroll was altogether genial and appreciative and we do not understand this at all. Mr. Furniss observes with a restraint which is creditable to him: "Hardly a generous remark to make to a Punch man who had illustrated two of his books, and considering that Sir John Tenniel had done so much to make the author's reputation and Punch had always been so friendly; but this is a bygone."

Mr. Furniss tells us that his work is the result of long and conscientious study. For hours together, he says, he has watched Gladstone, storing up in memory every feature, poise and gesture. Of this, of course, has come the habit of accuracy Presumably, Mr. Furniss carried this habit with him when he came to America. Some of his minute observations will be sure to arrest the attention of the reader. Going down the Bowery with a police detective, he explains that his companion was an Irishman who had been a long time in America and he makes him say: "Guess you're a pretty cute Britisher, and shure it's the likes of you I'm mighty glad to strike in this tre nenjious city." Here is an amalgamation that we do not remember to have observed before. We daresay that readers in Finland will accept it as verisimilar. It is certainly subtle

The habit of close observation lapses trifle where he speaks of Mr. Louis Jennings as having been the editor of the New York World and as having broken up the Tammany ring while serving in that capacity It is, of course, the duty of every Englishman visiting these shores to tell what he thinks of us. Much in the world depends upon what an Englishman thinks. When Mr. Furniss was here he was called upon to address a ladies' club. Anybody who has ever undertaken this task knows how formidable it is. Mr. Furniss confesses that he himself was disturbed. At the critical moment, however, he remembered his privilege as an Englishman of telling what he thought of the company surrounding him. He divined their eagerness to "Now, ladies," he said. "as I am hear. face with this unique ast a chance I have long waited for. I want to tell what I really think of you. I respect you for your eleverness. To roll in my cheek, as others have done, would he to insult your intelligence. This promised to be delicate. He went

"Taking two or three steps back, he hissed on "You only want to hear me speak on at me, with a livid face, a series of epithets one subject, yourselves, the American toe coarse for publication. Having ex- woman, and compare her with the English hausted his vocabulary of vulgarity, a woman. Now, if there is one thing I have happy thought seemed to strike him. I heard repeatedly from the lips of American want to assault you," he said, and forthwith | women it is that the English man is superior if he were playing with a lost coal. He upon the English girl with contempt. You then danced off to Members who were certainly admire and emulate to a certain cooking on, erying. This is the accounted extent the fashionable society woman who has caricatured me, witness. I assault; of England, but the ordinary English girl

ticularly as the more exemed be became, your sich profity mouths. Now, as we are one little of their test susp. Registed, pin-

g manners, your vitality andshall I say it?-your worldliness, have boys who are-well, equal to what you consider the English girl to be. Of course it is always unsafe to generalize, but as yourselves and sweepingly assert that the English girls are born idiots, I want you to understand from a man who has not come here to tell you lies, but to tell you the truth, that if America is really to be the great country of the

future, the sooner you begin to model yourselves on the English girls the better. Accompanying this is an illustration showing an American girl accompanied by her husband, who is three feet high. It is unnecessary to say that the husband represented is not the lamented Capt. Bates of Missouri, who travelled at one time with the Barnum show, and who re- of every individual, male and female, who quired three vardsticks to measure himself with. We wish that Mr. Furniss could rulers of Rome from Julius Casar to Diohave seen Capt. Bates, who really was a

International Public Law.

There is no "long felt want" for books on international law, yet such books appear from time to time and seem to find a field which they fill more or less completely. The portly 'Treatise on International Public Law," which Mr. Hannis Taylor has just published through Callaghan & Co. of Chicago, we think will fill its field with considerable success; it is exhaustive. so far as the limits of its size permit; it is brought down to a very recent date, and it discusses with some fulness matters of very late development in the subject of which it treats. Mr. Taylor, who was Minister to Spain during the second Cleveland Administration, and is an important member of the American Academy of Political Science, has not been known as went a curious change in regard to his a student of international law, but his book shows that he has studied his subject at first hand, evidently for a long time He divides his work into six parts, whereof

> the first treats of ancient and mediæval State system; this part is really joined to the second division, which discusses the sources and foundations of modern international law. These two parts make a much fuller history of this law than is afforded by the usual text book, and increase the importance of Mr. Taylor's volume. In the last chapter of the second part Mr. Taylor explains why he has changed the usual sequence of words in the title of his subject and called it international public law instead of public international law. He is speaking of the so-called "Conflict of Laws," a term which, like many others, he finds inaccurate and non-explanatory. He says: "There is an absolute necessity for the use of the word 'international' as an apt term to describe this system of international obligation resting on international convenience. The only rea! question is as to the form in which the word international should be so combined with other words as to express the exact idea. Prof. Holland favors such a transposition of the current term as will make it read 'international private law,' which is far more definite than [the German] Anwendung der Gesetze, (Application of Law.) And yet even against a slight change for the better stands the usage of more than fifty years, during which time a majority of the best writers have employed the term private international law in contradistinction to public international law. . . It is hard to conceive anything more misleading than the term Conflict of Laws, when employed describe the international rules established to remove such conflicts-rules, as Sir Henry Maine has expressed it, prescribing the conditions on which one community will recognize and apply the jurisdiction of another. If that be their real character, the body of law in question should be entitled: International Private Law, a system of rules established by the comity of nations for the prevention of conflict of laws. For like reasons that part of the subject treated in this work has been entitled International Public Law."

> Part three of Mr. Taylor's treatise discusses the Rights and Duties of States in Hague conference at some length, and the right of self-preservation enjoyed by States interesting subjects well treated. The matter of chartered companies is discussed in this division, brought up by the recent revival of such companies after the practical extinction of the famous historic companies of former days. Part four deals with the Rights and Duties of States in Time of War, and part five, the final division, with the Rights and Duties of Neutrals An appendix gives briefly the decision of the Supreme Court on the Insular Tariff Cases, which the author considers bears him out in the position he took n the body of the book when discussing the question of military occupation and

administration.

A long bibliography and a long table of cases precede the discussion of the general subject, and a full index closes the volume, making it available as a work of reference. It should be noted that Mr. Taylor is a Southerner, and that his statements on questions that arose out of the Rebellion are not always made with the impartial tone that should characterize a writer on international law For instance, a Confederate General "chivalrously" refrained from firing on an enemy's boat rescuing the crew of the Terumach, though it "de fantly' flow the American flag "instead of the usual flag of truce;" Seward's con tention that Mr. Lancaster had no right to carry Capt Sommes away from the sinking Alabama is pronounced 'sheeking' this latter point a reference is made to Whation's "Digest of International Law" which is wholly incorrect. the Digost dass not touch Mr. Taylor's point at all. The author ignores the fact that Semmos had hint up, though the expense of the Aintenna admitted that fact in his official report Capit hermon's book, though interesting reading, has not yet become an acceptan acided. But in implicit where his acctional projection is not exerted. Mr. Taylor across inspartially, and we think his look will be

The play thus mutileted was brought was already tired, at the end of a trying ladies, you, with your protty faces, your teginning with the Rev. I'v Spring's sea-

mon in 1820. Naturally, there are gree names among the speakers, Rufus Choate, Daniel Webster, Leonard Bacon, Robert C. Winthrop, George P. Marsh, Horace Bushnell, Mark Hopkins, William M. Evarts Oliver Wendell Holmes. There is besides the Rev. Dr. John Pierpont's poem on The Pilgrims of Plymouth." An excellent collection, of interest to others as well

as to the New England Society. Classical scholarship is not usually associated with Troy, N. Y., yet here we have before us, bearing the imprint of the Pafraets Book Company of that town, in sumptuous typographical dress, a book called "The House of Casar and the Imperial Disease," by Mr. Seymour Van Santvoord. The author has put together whatever he could find about the personality ruled Rome or was connected with the cletian. His narrative is accompanied by reproductions of the likenesses of the Roman Casars most generally accepted as genuine, from busts and statues at Rome. some of which have been photographed for the first time. The result is a beautiful volume, admirably printed and provided

with very thorough indexes and tables. "Cotton Facts," by Alfred B. Shepperson (Alfred B. Shepperson), appears in the edition of December, 1901, in the twentysixth year of its publication. As every one familiar with the cotton trade knows, the book is a careful compilation from official and trustworthy sources of the bottom facts relating to cotton in this country and abroad, to the crops, receipts, exports, stocks, home and foreign consumption, visible supply, prices, acreage and an infinity of other statistics of the highest importance to the cotton industries. The reputation of Mr. Shepperson's little book an authority of the first class has been established for a long time. We have also received:

"The Labyrinth of the World." John Amos Komensky (Comenius); translated by Count Lützow. (E. P. Dutton & Co.)
"Father Mack." Leo Gregory. (Christian Press Association Publishing Company The Imitator. A Novel." (William Marion Reedy, St. Louis.)

"The Dowden Shakespeare: The Tragedy of King Lear." Edited by W. J. Craig. (The Bowen-Merrill Co.) The Ship of Silence and Other Poems." Edward Uffington Valentine. (The Bowen-Merrill Co.) "The Millionaire Mystery." Fergus

Hume. (F. M. Buckles & Company.) "John Chinaman and a Few Others." E. H. Parker. (John Murray; E. P. Dutton "The Assassination of Abraham Lincoln."

Osborn H. Oldroyd. (O. H. Oldroyd, Washington. "Bright Days in Merrie England " A. Vandoren Honeyman. (Honeyman & Co., Plainfield, N. J.)

BURGLARS BRAVED THE GHOSTS.

Took Everything Not Riveted From s House With a Shivery Reputation. A house on East Chester road about a mile from West Chester post office, which has had the name of being haunted for many years was visited on Tuesday night by robbers who were not intimidated by ghosts. The house belongs to George Stickney, a coal dealer. For a long time Mr. Stickney has offered the place rent free to any one who would clear it of the reputation of being haunted by living in it undisturbed for a season. The burglars took out everything that was not fastened down so thoroughly that it could be the reputation of the season. not be wrenched loose.

#### DIED.

BRIGGS -At Sidney, Cape Breton, Nova Scott on Friday, Jan. 3, 1902, suddenly, Walter Preston, only son of Walter and Mary P. Brigg. aged 23 years, of this city. Funeral notice hereafter.

RPENTER -On Thursday, Jan. 2, 1902, sud denly, Nellie L., wife of Robert B. Carpenter. Funeral services at her late home, 135 West 72d st., on Sunday, Jan. 5, 1902, at 3 P. M. Reiatives and friends invited. Interment on Mon day, Jan 6, 1902, at Kingston, N. 5 CONWAY .- On Thursday, Jan. 2, 1902, at his rest. dence, 925 Bushwick av., Brooklyn, Walter J. son of Mary E. and the late William F. Conway, grandson of Thomas Goodwin and Charles

Funeral from the Church of Our Lady of Good Counsel, Putnam av., near Raiph av., on Mor day. Jan. 6, 1902, at 10 A. M.

FOULKS. On Thursday, Jan. 2, 1902, Adelaide E., wife of John W. Foulks. Funcral services at her late residence, 451 7th Brooklyn, on Saturday evening, Jan. 4 1902, at 8 o'clock. Interment private HAZELTINE -At New Brighton, Staten Island. at the residence of his son in law J. H. Johnson, on Thursday, Jan. 2, 1962, after a brief lineas, Leonard, son of Leonard and Sarah H. Hazel tine, in the 65th year of his age.

Funeral private. LAMBORN.—On Thursday, Jan. 2, 1902, at his residence, 261 Central Park West, Col. Charies B. Lamborn, uneral private, Interment on Saturday, Jan 4. 1902, at Longwood, Pa-

MACY.—On Thursday, Jan. 2, 1962, Charles A. Macy, Jr., in the 62d year of his age. Relatives and friends of the family are invited to attend the funeral services at his late rest-dence, 36 West 76th st., on Sunday, Jan 5, 1902, at 2 P. M. It is requested that no flowers PIERREPONT -On Thursday, Jan. 2, 1902, at

her residence. I Pierreport pl. Brooklyn, Anna Marie, widow of Berry E Pierreport and daughter of the late Peter A Jay, in her Remark at. Heroklyn Helgitte, on builday Jun 5, 1987, at 7:50 P. M. H. is requested that no flowers he sent. No fatty at Walt at on

day, Jan 1 1992. Howard 6 ear of felerand F and the late herbid F Uninguise. In the ment year of his ager unital morrison at the considence of his father. pr. At investor on Protes, fac A 1889 Explaid force Description Wood to the st year of his age boreafter.

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Have you seen the January number of HARPER'S MAGAZINE? I contains, besides unusual artistic and literary features, the first part of a great novelette by MARK TWAIN.

#### LIBRARIES AND FICTION.

The discussion concerning the exclusion of new fiction from libraries, or at least limiting it, begins to show results. The Librarian of the Springfield City Library has succeeded in four years in reducing the calls for fiction 24 per cent. This excellent record is being imitated throughout the country.

Now Librarians propose dividing fiction into "best," "medium," and "ephemeral" lists.

It is gratifying to note that in the latest report from one of the State Library Commissions novels like "The Right of Way," "The Portion of Labor," "The Wouldbegoods," "The Punishment of the Stingy," and "Tales of the Cloister" are included in the best lists.

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Trail of the Sword, "When Valmond Carne to Pointial," etc. Mr. Farker has written books before and

since that. But he has never equalled the now frame of Montagini, and the heroid mount of the fall of Chiefer. Here the aumaterials that was our authors and the galmysters of the Caradian world. " The

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### Madame de Lamballe,

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